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Treasures of Cinema Novo

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Treasures of Cinema Novo



Curated by John Canciani, Andreas Bühlmann, Laura Walde

Laufzeit 81'
Sunday, 10 November 2019, 14:00, Casino 2



A pedreira de São Diogo / Stone Quarry São Diogo

Brazil 1962, 18'56", digital file, black & white, Brazilian with English subtitles, Fic

Director: Leon Hirszman
 Script: Leon Hirszman/Flávio Migliaccio
 Photography: Ozen Sermet
 Editor: Nelson Pereira dos Santos
 Cast: Francisco de Assis/Glaucio Rocha/Sadi Cabral/
 Joel Barcelos/José Zózimo/Andrey Salvador/
 Haroldo de Oliveira/Cecil Thiré/Jair Bernardo
 Production: CPC – Centro Popular de Cultura da
 União Nacional dos Estudantes, +55 1137993755
 Distribution: Maria Hirszman, mariahirs@gmail.com

Einer von fünf Kurzfilmen aus dem Episodenfilm «Cinco vezes Favela» über das harte Leben der Menschen in den Slums auf den Hügeln von Rio de Janeiro. Als der Vorarbeiter eines Steinbruchs eine grosse Explosion anordnet, warnen die Arbeiter heimlich die Slumbewohner, die oberhalb des Steinbruchs leben. Dies ist die einzige Episode des Films, die die Fähigkeit der Unterschicht zum gemeinsamen Widerstand deutlich macht.

«A pedreira de São Diogo» is one of five episodes of «Cinco vezes Favela», which depicts the hardships of living in slums on the hills of Rio de Janeiro. When the foreman of a quarry orders a big detonation, the workers secretly alert the dwellers of a slum on top of the stone quarry. This is the only segment of the film that clearly shows the ability of the lower classes to resist.

Leon Hirszman (1937–1987) was a Brazilian film director, producer, and screenwriter, and one of the main figures of Cinema Novo. He is best known for directing the 1981 film «Ces Não Usam Black-Tie», which won the Special Jury Prize at the 38th Venice International Film Festival.



Aruanda

Brazil 1959, 21'22", 35mm, black & white, Brazilian with English subtitles, Doc

Director/Script: Linduarte Noronha
 Photography: Rucker Viera
 Editor: Rucker Viera
 Producer: Joana Nogueira Lima
 Distribution: CTAV Centro Técnico Audiovisual,
 +55 2135017860, ctav.gov.br

«Aruanda» porträtiert eine ländliche Gemeinschaft von Nachkommen entflohener Sklaven im Bundesstaat Paraíba. Sie leben in einem sogenannten «quilombo», einer Siedlung, die von Menschen afrikanischer Abstammung gegründet wurde. Quilombos gelten als eine von drei Grundformen des aktiven Widerstands durch die Sklaven. Der Film über das harte Leben im nordöstlichen Hinterland Brasiliens fesselte ein weltweites Publikum.

«Aruanda» portrays a rural community of descendants of escaped slaves in the state of Paraíba. They live in a so-called «quilombo», a settlement founded by people of African origin. Quilombos are considered one of three basic forms of active resistance by slaves. The film captivated audiences from all over Brazil and the world by showing the harsh reality of Brazil's northeastern hinterland.

Linduarte Noronha (1930–2012) was a filmmaker, teacher, and lawyer. His most famous work is the short documentary «Aruanda», which had a strong aesthetic influence on Brazilian cinema and is considered a direct precursor of Cinema Novo.



Maranhão 66

Brazil 1966, 10'18", 16mm, black & white, Brazilian with English subtitles, Doc

Director/Script: Glauber Rocha
 Photography: Affonso Beato
 Sound: Eduardo Esconrel
 Distribution: CTAV Centro Técnico Audiovisual,
 +55 2135017860, ctav.gov.br

1966 wurde José Sarney zum Gouverneur des Bundesstaats Maranhão gewählt. Zu seinem Amtsantritt lud der Politiker Glauber Rocha – als eine der wichtigen Figuren des Cinema Novo – ein, seine Rede zu filmen. Doch Rochas Kamera und Wissbegier fangen sehr viel mehr ein, als Sarney wohl beabsichtigt hatte: Der Film zeigt den Kontrast zwischen den eloquenten Worten über Fortschritt und der Misere des Alltags.

In 1966, José Sarney was elected governor of Maranhão. For his inauguration, the politician invited Glauber Rocha, as one of the main figures of Cinema Novo, to record his speech. However, Rocha's camera and inquisitive spirit end up capturing a lot more than what Sarney might have wanted, showing the contrast between the eloquent words about progress and the harsh reality of everyday life.

Glauber Rocha (1939–1981) was one of the leading figures of the Cinema Novo movement. His essay «The Aesthetics of Hunger» (1965) laid the foundation for the movement's political profile. Among his best-known works are «Deus e o Diabo na Terra do Sol» (1964), «Terra em Transe» (1967), and «Antonia das murtas» (1969).



Ecologia

Brazil 1973, 10'37", digital file, colour,
Brazilian with English subtitles, Doc

Director: Leon Hirszman
Script: Mauro Fernandez Argento/
Jorge Soares Marques
Photography: Luiz Carlos Saldanha
Editor: Nello Melli
Production/Distribution: Maria Hirzman,
mariahirs@gmail.com

Ein Dokumentarfilm von 1973 über
Umweltverschmutzung und Abholzung
und deren Auswirkungen auf Pflanzen,
Tiere, Wasser, Luft und den Menschen.
Ein Film der leider heute ebenso
relevant ist wie vor 45 Jahren.

*A documentary from 1973 about
pollution and deforestation and its
effects on plants, animals, water, the
atmosphere, and humans. A film that
is sadly as relevant today as it was 45
years ago.*

Leon Hirszman (1937–1987) was a Brazilian film
director, producer, and screenwriter, and one of the
main figures of Cinema Novo. He is best known for
directing the 1981 film «Eles Não Usam Black-Tie»,
which won the Special Jury Prize at the 38th Venice
International Film Festival.



O Menino da Calça Branca

Brazil 1962, 21'20", digital file, black & white,
Brazilian with English subtitles, Fic

Director: Sérgio Ricardo
Photography: Dib Lutfi
Editor: Nelson Pereira dos Santos
Cast: Zezinho Gama/Laura Figueiredo/
Sérgio Ricardo
Production/Distribution: Mariana Lufti,
marina@cacumbu.com.br, cacumbu.com.br

Als ein Junge aus einer Hüttensiedlung
bei Rio de Janeiro ein begehrtes Paar
weisse Hosen zu Weihnachten kriegt,
ist seine Freude riesig. Doch sie nicht
schmutzig zu machen ist nicht ganz
leicht für ein lebhaftes Slum-Kind.

*When a young boy from a shantytown
near Rio de Janeiro gets a coveted
pair of white trousers for Christmas,
his joy knows no bounds. Not getting
them dirty, however, presents certain
difficulties for a lively slum kid.*

Sérgio Ricardo (*1932) is a Brazilian film director
and a very well known musician and composer,
who also worked on the soundtracks of many
Cinema Novo films.